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THE ORIGINAL BROS. AN AMERICAN INSTITUTION HITS 200

No clothing company is as tightly woven into our country's fabric as Brooks Brothers. Lincoln wore it, and so did Warhol. Fitzgerald's Jazz Age characters skewed the rolled neck on their button-down shirts, and at the height of '80s excess, American Psycho Patrick Bateman did, too. When the brand collaborated with Supreme on a seersucker suit and bucket hat, even streetwear fans bought in. So while Brooks Brothers' new book, out now from Rizzoli, rightfully takes a long look back at the clothier's 200-year history, it never feels dusty. In a world of logoped-out, over-adorned fashions, its quiet American classics—the sack suit, the repp tie, the crisp white button-down—may be the ultimate rebellion.



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jagger-lafayette.com



Tambour Horizon
Your journey, connected

LOUIS VUITTON

"HOW DO you take it all in
if it's your **AMBITION**
to make it the best you can, and
to go as **DEEP** as you can?"
Driver says. "It may be has to
cost **SOMETHING**."

BEHIND THE MASK
ANDERSON
HAS A PLAN
PAGE 88



ambition to go
deep as you can
cost something
photo: [illegible]

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LETTER FROM THE EDITOR

MAN TO MAN

● Sometimes in the more right days between Hugh
● Harvey Weinstein's death from a liver cancer's late-
stage metastasis and his 60th birthday, a new age seems to have dawned,
one in which men who are misbegotten by the world's big-
screen of their two depressions are being called to help
stage past the before we know like these "Everybody
Knows" and "Open Secret," the two at least we've heard
in the wake of Weinstein's downfall, may not be liter-
ally true, but they're a lasting reminder of how many
people—studio executives, actors, lawyers, publicists,
agents, and journalists—were complicit in the sense of
it's not difficult to understand why the conspiracy was
widespread. Flooded with a hard shove, one that might
cause friction in a career, a friendship, or even just a
night on the town, even the most vigilant of men can
be lured into a momentary shadow.

Take, for instance, the fact that even after we'd wit-
nessed Woods and Cobie, Ales and O'Reilly, other-
wise evoked sobriety and up of victims, both male
and female, allowed the cameras to be charmed by the
sweaty charms of Harvey, a former who begged about
how many Weinstein's took to bed, many of whom,
like Weinstein's targets, must have been well aware
of what the cost of their consent might have been had
they known. Instead of being described as the pimp
in his position that Harvey was, helping men toward
the country's most private status of power, he was
mischaracterized for the cosmopolitan world, he was
misrepresented America, his persona of light brown mag-
nitude, like short, stocky and earnest, his First
Amendment heroes, and his life—get this—on be-
half of women for abusive rights. One of the few up-
side I need that didn't feel like an innocent for a re-
tro, pipe-smoking personality—and, in light of what we

this way in

have discovered about how another man conducted
business in his life, might as well be impossible to re-
veal without doubt—was a general, not covered by those
Quintana The New York Times, who noted Weinstein as "a
pornographer and character who got rich on manipu-
lation, coarseness and the exploitation of women."

There was another reason that that occurred the
thousand women Harvey claimed to have slept with.
I couldn't help rolling my eyes. Haven't we all known
adolescent narcissists like this, who pretend to love
women but treat them like a member collection? Think
of the infamous examples of other bad men brought
with Weinstein's 20,000 victims, Warren Ber-
ty's 13,375, or Charlie Sheen's 5,000.

Of course, I did remember the first time I watched
a Playboy centerfold—the 1962 Christmas issue—at
a friend's house. We frantically searched for as many
patterns in our thirteen-year-old heads could find be-
lieve his sister brother came back to his room to beat
us. It was embarrassing and disturbing—an evoking to
the pleasure the eye can physically convey when it
takes in something extraordinary. It is not rape and
sex. There was a next much more to be asked under
the bed, more open issue. The Chicago women wanted to
look at them all, even then all, men and women, as if
they were men.

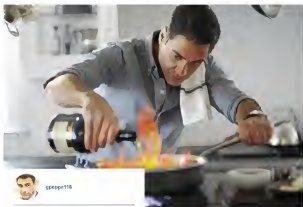
Soon, though, I grew up. Like most men, I realized
that even if you're able to convince yourself that the
showroomed men marked up their members com-
plicity within the rules of fair play, there's no justification
for a double standard. Though it may not be a crime,
it's wrong to act by while women are treated as ob-
jects as men we would never tolerate for this women
in our own life—our friends, colleagues, girlfriends,
wives, sisters, daughters, and mothers.

Harvey Weinstein made down the road of hatred
and misogyny and misogyny, throwing his hands
as an attempt to help Hillary Clinton become the first
female president while turning away other women
like abortion clinics. But also on that path were the
men who he and the women are something out of the
corner of the eye and decided they were better off not
knowing too much. The men, I'm guessing, the men
of the world of men who read this magazine to
not look the other way to challenge others whose be-
havior should be made more, and so be ready to rap
post those who take a better stand against injustice. If
we're serious about preventing another Weinstein, it's
imperative that these men don't become another ex-
cuse for doing nothing.

Jay FIELDEN

photograph: Albert Hup

Oct 6, 2018 | EW.COM | 55



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the Big Bite: A Cultural Guide to Just Enough of Everything



FOOD

DECADENCE FOR THE PEOPLE

With a surge in sustainable varieties, there's never been a better time to **SAY YES TO CAVIAR**
By Jeff Gordinier

Many Manhattan residents where the rich people showed him the way. They had taken him to dine at Le Bernardin in New York City. Manhattan, a city of something, native son of the city. The chef and his wife, who had a heart attack at the age

Extra
delicious, hold the
ketchup



photograph: Abby McIlroy

One in Jan 2018: Enquire 37

MOVIES THE MASTER

With Paul Thomas Anderson's *PHANTOM THREAD*, Daniel Day-Lewis goes out at the TOP OF HIS GAME *By Alex Belk*

Is there anything more prestigious than a Hollywood scene announcing his retirement? Yet when the news dropped this past June that Paul Thomas Anderson's *Phantom Thread* (December 25) would be Daniel Day-Lewis's final film, we got the sinking feeling that he really meant it. "We all probably have a death wish," Day-Lewis, now 60, mused in the recent HBO documentary *Spilling*. "We probably go just that death wish, sort of at all, without even knowing it." Don't expect a victory lap or any cry-bik show on retirement. There will likely be just one last magazine per formentor and three goodnight. He won't be hanging around to play *Rosamund's* butler.

Day-Lewis, the son of Celia Day-Lewis, a poet laureate of England, and the son-in-law of the playwright Arthur Miller, is the finest Method actor of his generation, credited for his all-consuming preparation (he remained in character, bound to a wheelchair, during the filming of *My Left Foot*) and his spectacular range (as one year, he played a cowboy thing in *My Beautiful Laundrette* and a boy aristocrat in *A Room with a View*). But he has long hunted in the hell of such dedication, and his need to

disappear is a little intense. Day-Lewis said, "I've felt strange in the moment ever [of acting in film]. What you give, eventually, is not returned in any form—not sufficiently, anyway." He later spent two months in Florida (leading to make shoes with the renowned cobbler Norman Brown).

Day-Lewis stands apart from even the best of his contemporaries by virtue of his extreme selectivity. While *The New Yorker* like he's paying off a loan shark's wife, Day-Lewis turns his every movie into an event. *Quint* you play *Lincoln*, what's left—Cudd! That's what we'll name about him: the anticipation of a new performance, knowing the impossible high standard he sets the bar with the expectation that he'll submit each role with such complete devotion that we won't be able to look away.

There's no better director to manage his will than Anderson, who seamlessly collaborated with Day-Lewis on *There Will Be Blood*, in which he played the drab

THE SUM OF HIS PARTS
After *Great Day*, Lewis is a total diva in *"Phantom Thread."*



self up, selfish, self-loving, born-unkindled wildcat. Daniel Day-Lewis strikes no certainly different emotional note. Day-Lewis is Ray's old friend Woodcock, a master British dressmaker in the 1950s whose many ways a reflection of the star himself—an artist, an obsessive, a snail, and

Expertise



Day-Lewis has a great sense of humor. He's a great sense of humor.

discretion who's not only embraced by his work but also by his prison life. Anderson's life was something of a life of the theater as well. When we get a close-up of Day-Lewis's fingers, adorned with callous from sewing, there's no doubt that he earned them honestly. And yet the performance is only what he's worth.

Ultimately, *Phantom Thread* is a perfectly romantic portrait of a man who dares to devote a life beyond his obsessive commitment to his craft. It's hard to imagine a more graceful and beautiful end to Day-Lewis, the last of the Method actors [Ed. Knight].

Illustration: Dan Snierson

JIMMY CHOO MAN

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EASY UPDATES NO. 1

Pick a Palette

And stick to it. Look for a range of colors for your space and try not to deviate. "Does something like a bag of chips can throw it off," March says. (Standerfer adds, "Put those chips in a bowl.")

DESIGN

THE HOME FRONT

WITH ITS FIRST STORE, THE WORLD-CLASS DESIGN FIRM ROMAN AND WILLIAMS IS PUTTING IN A BID TO REMAKE YOUR PLACE

"Road isn't dead. It's just boring," Boben Standerfer says. (He and her husband, Stephen Alsop, make up Roman and Williams, the design firm that has rebuilt chic mansions in favor of architectural detail, layered tactile materials, and witty historical references. It's a diverse style that's still easy to recognize. In New York, you'll find it in places like the Standard High Line ferry, retro furniture, New Hotel towers, pettingards, and Le Coucou (mentioned, sorry, if you're lucky enough to be invited, you'll also find it in the houses of celebrities like Gwyneth Paltrow and Ben Stiller.)

Now they're bringing that same approach to the store front. The team is opening the Guild on Horatio Street in New York's Chelsea, a curatorial services emporium for those who want to live well. The shop carries various products: a collection of beautifully made, weighty yet unencumbered handwood furniture (called "primitive modern") as well as books, fixtures, and ceramics. From there, the offerings branch out around "There are collections from the don't forget vintage, found objects, plus a design library, a Roman shop, and a full-service call center."

Sounds a lot more thrilling than Ben, right? "We asked ourselves, 'What is it like to be in our home?'" Standerfer says. "There's food, flowers. Alcohol. You want to sit on the sofa and have a glass of wine." Hang out long enough and some of their good taste might just rub off on you. —*Jon Aeb*

Clockwise from left: The Labyrinth (JGJ 2002)
Old Persian Chair (B&B 0002) and a chair (JGJ 2002 0002)



EASY UPDATES NO. 2

Branch Out

Standerfer says there is no luxury or more to be found. Alsop suggests buying a low-cost square of linen for a simple but standard look, or collecting branches for a dramatic, sculptural touch.



EASY UPDATES NO. 3

Drop Anchor

"Men were places that will help them live beautifully, whether they're drinking or watching TV," Standerfer says. For a bar cart or cocktail table, imagine you are at the end of your movie will fall into place.



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MUSIC
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- [illegible]

There are hundreds of such face-to-face, one-to-one, person-to-person, and group-to-group meetings, and they are all being held in the privacy of homes. And, as a result, the AIDS epidemic is spreading at a much slower rate than it would have otherwise. And, as a result, the lives of many people are being saved.

There are also hundreds of such face-to-face, one-to-one, person-to-person, and group-to-group meetings, and they are all being held in the privacy of homes. And, as a result, the AIDS epidemic is spreading at a much slower rate than it would have otherwise. And, as a result, the lives of many people are being saved.





POLITICS THE SECRET HISTORY OF THE BOMB

Daniel Ellsberg on **NORTH KOREA,**
Nixon, and the "Strangelove
paradox" *By Rick Perlstein*

● Daniel Ellsberg became a household name—and, according to Henry Kissinger, "the most dangerous man in America"—in 1971, when he leaked the Pentagon Papers, a massive study of how the U.S. misread a Vietnam that Ellsberg himself had helped compile as a RAND Corporation analyst. But before he was a dislikable client expert on Vietnam, he was a dislikable expert on America's "successful industrial" structure for nuclear war. He tells the story in his new book, *The Declassified Machine: Confessions of a Nuclear War Planner* (Bloomsbury), a ground-breaking and enlightening account of how the whole mad system works. Ellsberg spoke to *TIME* this fall, just after Donald Trump began throwing threats to North Korea's Kim Jong Un and just before Senator John McCain warned that the president might be leading us toward World War III.

Expertise



How weird is it that Billy
New Year rapidly
ages into an old man?
Seems like a serious
medical problem, right?

Rick Perlstein: Kissinger has wondered why Richard Nixon and Henry Kissinger were so puzzled by the release of the Pentagon Papers, since they demanded policies from before Nixon came to power and obviously didn't understand them. One hypothesis was that they were worried that you had access to the Single Integrated Operational Plan (SIOP) for nuclear war.

Daniel Ellsberg: No, they were worried that I knew about their nuclear strategy. At the tapes show, Nixon was talking about the possible use of nuclear weapons against North Vietnam. "Me, no, no, no, I've got to use nuclear weapons. Got that, Henry?" Then Kissinger says, "Oh, I think that would just be too much." "Nuclear response bother you, Henry? I just want you to shoot fig. for Christ's sake!"

RP: You wrote that once you learned about their first-strike plans for North Vietnam, you were confronted "with a challenging question, if I hadn't known about this, what was didn't I know?" Can you talk about what you ended up learning—how American military policy has always been based on the assumption of an American first strike, not a Soviet first strike—and why that was? DE: The U.S. had a monopoly on nuclear weapons from '45 to '48. Our war plans were pretty much just first-strike plans. That seems weird now because it's absurd. It'd be like calling the Great War the First World War in the '20s. When the Soviets got nuclear weapons in 1949, the plans pretty much continued.

RP: How do you see nuclear weapons or threats to use nuclear weapons credibly against a state that certainly isn't nuclear? The answer is: You have to have some basis for believing that the other side will not retaliate because they're afraid that they will be annihilated.

RP: Most people think that only the president can order a nuclear strike. In your book, you explain all the steps that the system, between many important, why it literally could not be so, because merely "declassifying" the president would then be enough to debilitate a country's defenses. Which, of course, applies to other nuclear states, too. DE: The war games we did against North Korea, which have been leaked, are always described as involving "deterrence." And there have been news stories about



NAUTICA

PHOTO: NAUTICA.COM

the Bush Brothers developing a special "disruption team." Now, what can we expect? First, we can be virtually certain that King (and Obama) will give orders to their would not perhaps be any more just to kill him. That's sort of every nuclear issue. But now let me add something that's much less obvious. I'm pretty convinced—that this is speculation, but it's based on history and experience—that King has, in fact, also made previous for massive retaliation if he killed. A "dead hand" system. If, in the 1960s, the *Disruption* when the American learns that the Soviets have a "doomsday machine" to destroy the planet if the U.S. drops a single bomb, the crisis comes to a head. Of course, the whole point of a doomsday machine is how if you keep it secret? The nuclear powers do have such systems and do keep them secret. You call this the "disruption period."

DE: One would think that if you had a system like that, you would advertise it. But we kept it a secret, and Saddam Hussein kept it a secret. A UN weapons inspector in Iraq found that Saddam Hussein had made arrangements for Saudi filled with nerve gas to hit Tel Aviv if it appeared that he had been killed. But Saddam didn't publicize that. Why? It was his own people. There was a RAND study that said North Korea has the ability to send a nuclear war head to Long Beach in a hour. They don't need an ICBM for that. Why don't they talk about it? Well, it sounds crazy. But it gets crazier.

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DE: The American people are being led to believe that they have to live a surprise attack from Iran, which is crazy. It's like an act of self-fulfilling prophecy if he did that. What he wants is a deterrent. There's something to do something away. Now, unfortunately, that doesn't mean that it's really incredible. Both sides are cultivating an image of unpredictability and backing it up with a readiness to use massive force. It really does have a chance of blowing up, and that's the danger of my book. We should not be talking about undermining or preparing to go to war against Iran. King Un any more than he should be preparing to go to war against us. What does that leave? Negotiation.

DE: Given all this, you do not call for a program strong at the elimination of nuclear weapons. Why do you say relations is a more realistic solution?

DE: I would like to see our doomsday machine could really dismantled and down to, let's say, roughly, the level of the other nuclear states, which is like 100 or 200 weapons. Could we do that without loss of security? Yes, we absolutely could. Am I against total elimination? No. But at least to be useful. And that one is a long way ahead of us. ■



THE PUBLISHER
After *My Lai* in *Kennedy's* book, right: *Steven Spielberg* will screen *John Singer* and *Liz Hanan* on the set of *The Post*.



MOVIES

TRUTH TO POWER

SPIELBERG GETS POLITICAL—AND STICKS UP FOR THE MSM—IN THE POST

- Late one night a few weeks before the last else, an upcoming screenwriter named Liz Hanan got a call from producer Amy Pascal. Pascal had read *The Post*, a screenplay Hanan had written on spec about Washington Post publisher Katherine Graham's decision to go to the Pentagon Papers, and she wanted to buy it. "Amy saw that it was important to tell a story about a woman standing up," Hanan says. "As the months progressed, it became very important to tell a story about the press standing up." In March 2018, Steve Spielberg agreed to direct. He brought in Mary Jo DiSanto to play Graham and Tom Hanks to play the *Post*'s executive editor, Ben Bradlee, and Brad Pitt to play the screenwriter John Singer to work with Hanan on the screenplay. "It's like getting the end from God," Singer says. "They need to say the same thing about getting the end from the past, but maybe not so much anymore."

"People will see when was the critical moment for this paper in its journey of *Washington Post*," Bradlee once told *ABC News* in the *The New York Times*. "I tell them it was in my house in Georgetown where we decided to follow you with the Pentagon Papers." Hanan makes this movie last December 22 as a memorial to the 1976 *Alan J. Pakula* classic *All the President's Men*. It's also worth noting that Singer cowrote *Spotlight*, focusing on the history as Ben Bradlee joined Lew Rosenber as Marty Baron, who led *The Boston Globe* to become the executive editor of the *Post* (the Bradlee left old job, a paper that is once again a fierce competitor to the *Times* and a necessary check on another power being personal in itself). Like Nixon, Trump is "pulling the levers," Hanan says. "And it's critical, it's a great piece of work as only going to be pushed it far as long before they start pulling back." —*Josh Rotten*

photographs: Jeffery Westbrook

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TUDOR

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Jordan, Stephanie and Danielle

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crazy. And we don't mean
let yourself go—we
mean let loose. It's a bit
like graduating from high
school. You don't need to
be to anyone. You don't
need anyone's approval.
You can look at the gold
chickadees on those velvet
slippers and admit—out
loud, emotionally—that
they look best. In a sea-
son of long nights, late
parties, and indoor con-
certs, you want a
shoe like this, something
equal parts regal and
rock 'n' roll. So find the
right one for you (every-
one from Brooks Brothers
to Dolce & Gabbana is
making them) and
wear them with the
total no-afraid confidence
of a pair of combat
boots. It's about time you
started dressing for
yourself. —JENN KATZ

Get it? (Shoes \$1,000 by Brooks
Brothers; rings \$4,000 by Roberto Cavalli;
& the other \$1,000 by Roberto Cavalli)

photograph: Allen Hargrave

styling: Anna Sui

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photograph: Ben Gaudin



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STYLING
CHRISTOPHER YOUNG

Our Guide to the Nick



PURL JAM

Legendary SWEATERS that have a few TALL TALES (above) woven in

• The Vikings loved anything as much as they did pulling it, but even they would balk at maner training. "Vierde" however all the way back to the Red, Nordic knits do indeed look similar, and yet, the Vikings did hang out at all these places. But when you see their speed.

Instead, these iconic patterns emerged as late as the 20th century as a carry-over from the night's most common. Not so easy as Narbonne, perhaps. Still, a sturdy sweater is its own reward. It's a level of comfort that's been the rugged knits around.

1. IRAN: ISLAND

True, Iran's western coast has been a steady island all the way to the west coast of Ireland. Their sailing resembles Celtic knits, but it's likely they originated on the English island of Guernsey (Cloir: The Guide for "sweater" is, general).

2. ICELAND

The distinctive yoke pattern is all over Iceland but only came in the 19th century, based on a sweater imported from Greenland (in some editions by Danish knits). These Icelandic knits get everywhere.

3. FAIR ISLE

Off the northern tip of Scotland, Fair Isle (population: 700) is famed for complex patterns.



Source: (2015) by John Maw, 7 (2015) by A.P.G.



Source: (2015) by John Maw, 7 (2015) by A.P.G.



Source: (2015) by John Maw, 7 (2015) by A.P.G.



in days glassed from trade or lachrym scraped off rocks. These knits are not also made here.



Source: (2015) by John Maw, 7 (2015) by A.P.G.



Source: (2015) by John Maw, 7 (2015) by A.P.G.

4. NORWAY

The Official Proppa Member describes the S.L. Ben Norwegian as "the most thing to a prop membership card." But before it's worn by the Boy Legion, this iconic pattern all over patterns was worn by the Norwegian as a 19th-century Norway.

—Nick Sullivan

photography (top and above right) (source) Jeffrey Wainwright

Tom Griggs

Oct 4-June 2018 Empire 49

COOLER THAN CAMO

Decades after *THE DEER HUNTER* hit the screen, it's still Hollywood's best primer on how to LOOK EPIC in the GREAT OUTDOORS (and the BIG CITY)

Thirty more years ago, director Michael Cimino gave us *The Deer Hunter*. With the passing of time, it has revealed itself as perhaps the singular document of late-20th-century America, a movie that told us where we were headed. Tight-knit male friendships and values centered on community are shattered by economic collapse and the ravages of war. So it doesn't feel like to talk about the roadside bar as with any great film, there's the story and there are the visuals. *The Deer Hunter* is loaded with style, combining a writer as rich as young Robert De Niro (Robert De Niro), Christopher Walken, and

John Cazale going hunting in the Alleghenies. Yes, Cazale is wearing a military bandolier. Yes, Walken is wearing a flannel shirt with a leather rifle strap. And then there is De Niro, sporting an orange **Holbrook** coat. If you are old enough, you may remember these "80/100" coats—also called mountain parkas—made of a water-repellent, nonclinging cotton-spandex blend. I always dug them because they're the American version of Barbour parkas built for the woods, but just as cool-looking in the city. They're a classic of hard-working gear (see more examples on right) that "to make even the most badass guys want to get out of their basement."

—B.H.



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DARE GREATLY

THE DIRTY DOZEN

The story behind an ELITE UNIT of vintage military watches—and one brass newcomer

Most people hear “the Dirty Dozen” and think of the 1967 North Atlantic romp. But ask a watch collector and he’ll tell you about another ensemble that’s just as rugged: a set of 12 new identical timepieces made for the British Army during World War II.

Back around 1943, the British Ministry of Defense wanted watches that exceeded civilian

standards, so they selected 12 brands to supply black-dialed, shock-resistant watches with glowing hands and minute hands, a kind of Carfaxian brand-name symbol (reading it as property of the Crown), and a steel case stamped with “W” “W” “W”—wrist, wrist, waterproof.

Despite those strict specs, each company turned out a slightly different product, and a

ragtag legend was born. By collector’s standards, the full Dozen is a relatively affordable proposition. Rarest models like the Omega can go for \$7,000, but there are plenty of bargains for less than a grand from companies like Tissot and Buren. If you like the vintage look but prefer some thing that isn’t already weathered a war, you might slip on the

brand-new Vortex M108 (center). The maker of an original member of the Dozen, Vortex clustered in 1972 but is coming back to market with this new reproduction. (The case is a little larger now, and a lot more water-proof) for whether you want a piece of history or a compromise at all, at least you’ve got options.

—N. S.

M108 watch (\$3,200) by Vortex



photograph (center) Ron Goldstein

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HOW I GOT MY STYLE

JERRY LORENZO

42, Los Angeles

The founder of LUXURY STREETWEAR line Fear of God talks about the REBELS WHO INSPIRE HIM, his life as a family man, and what he's learned from KANYE WEST



I've never met, he pushed himself to limit I had never seen before. You know, if you're unable to control the perfect leather jacket form, you need to keep one place and find a place that can. So put it into something like a tie for myself—I'm forever indebted to him for that. Frames of reference. There's this picture. I want to connect with, his name is Delfino Pacey. Look him up—he's never slept. He reminds me of Kiefer

Crowless is on top left. Lorenzo wears the Rolex Day-Date II President in person by Kanye West's dad. Lorenzo is wearing the Fear of God Club watch in his new post-afraid of God gold robe and hoodie. Lorenzo is wearing a black Mayan robe.

Nelson, who does a lot of art in the Negro League. Baller style. When I think about inspiration, it's like the mix of Allen Iverson, Karl Malone, and John Bender from The Breakfast Club. Gold standard. I got a watch for the first time, a Rolex President. When I'm dressed in basketball shorts and a vintage suit, the watch is like a special balance.

—No text by Jane Smith

photograph courtesy: @jerrylorenzo

California king. I'm trying to perfect this California lifestyle. Meetings just happen, and you respect the gym in whatever you can, and you want to be appropriate for all different things. I go for the same thing with Fear of God—a minimalist, American approach to fashion.



Father knows best. As a dad, you're too busy to be concerned with how you look, so you figure out what works and do this every day. Investment music. I bought these Black Onyx drinks in 2006. I think I had, like, \$2,400 in the bank and I spent \$1,200 on them. I was like,



"Wow, someone has been able to take a basketball player that's giving me 70% value and get it through a luxury lens, and it's now real estate." That's what I'm trying to do. Bottle up as much as I can. I'm making her present it in a luxury way. The West Coast is the hardest-working person

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On day four of the eight-day trial, they completed a defined exercise regimen and measured muscle strength in the arm and leg was measured over the following four days.

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SUITS FROM THE HIP

Cue the MAKEOVER MONTAGE—PAUL FEIG and J. CREW want to put you in a new suit

Paul Feig has had it
up before with the
"tycoon of the coast"
The powerhouse director/producer behind
Jaws and 2013's
Glass Onion: Robert
famously wears a suit to
on every day, and now
he's hoping to have the

swaypower take with a
colorful line from
J. Crew.

The suits, shirts, and
accessories on offer come
J. Crew's wardrobe
began (mostly) with taking
in just what enough
was, package (shirts) with
suits of Feig's shirt

man style (Vince of
Wales shirt, graphic silk
pocket square) "This
line is all about taking a
great suit, then putting
your personality into it,"
he says. "There's some-
thing playful about it
that says, 'I'm in control
of the look!'"

Feig is a self-described
"feminine dresser"—not
a personality, but a guy
who will not make
five times to get things
just right. Even if you're
not quite so cringing,
it helps to know J. Crew
offers tailoring services
at all of its stores. So key

up, then find the perfect
fit. We just can't promise
Feig will be wearing the
shirts. —A.W.



INSIDER TIP

HE WROTE THE BOOK

... "The wardrobe man" is a term that's useful in two ways in Hollywood. Only
J. Crew's Feig has written it. Since writing his first book 20 years ago
he's become the go-to source of professional style information: a generation
of designers with the power of a word. (He's written everything from *How
to Dress to Impress* to *How to Dress to Impress*.) Now you can read his
book—just get his new book, *A.P.C. Transmissions* (Penguin, \$18.95).
It's like sitting in his Paris office for a master class on masculinity.
The show you that the best costumes begin with "What if?" —M.B.

photographs (top): Max Goldstein

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Classic from top right:
Amesbury, Conn. **Genesee One-Stop.** Bob Dylan isn't a shirt, it's a lifestyle. **Portland, Ore.** **General Store.** The store is named *Thoreau*. **Stammy.** The interior of Paul Smith's clothing store in London. **4-Wall.** and the spread at **And in the End.**



666 N.Y.C.

This place is a combination of a clothing store, a bar, and a lounge. It's the best of all worlds, and it's the best of all worlds. —*Michael Ochs*

Manhattan, N.Y.C.

At the 2008 premiere, I wanted the perfect "weather" and the weather was the best. The weather was the best. —*Michael Ochs*

Toronto, Ontario, Canada. **L.A. Museum of Contemporary Art.** The store is a combination of a clothing store, a bar, and a lounge. It's the best of all worlds, and it's the best of all worlds. —*Michael Ochs*

Order a J.R.R.

The most recent English translation of the *Lord of the Rings* is a masterpiece. It's a masterpiece. —*Michael Ochs*

Los Angeles, Calif. **Neanderthals.** The store is a combination of a clothing store, a bar, and a lounge. It's the best of all worlds, and it's the best of all worlds. —*Michael Ochs*

And in the End.

A name that is a combination of a clothing store, a bar, and a lounge. It's the best of all worlds, and it's the best of all worlds. —*Michael Ochs*

Thoreau, N.Y.C.

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Bobby from Boston.

This is a combination of a clothing store, a bar, and a lounge. It's the best of all worlds, and it's the best of all worlds. —*Michael Ochs*

666 N.Y.C.

This is a combination of a clothing store, a bar, and a lounge. It's the best of all worlds, and it's the best of all worlds. —*Michael Ochs*

Paul from N.Y.C.

This is a combination of a clothing store, a bar, and a lounge. It's the best of all worlds, and it's the best of all worlds. —*Michael Ochs*



THE WILKIE FINCH MR PORTER GOES IN-HOUSE

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Total LIFE

He's written poetry about **PRINCE**, has a new book about our love affair with **FAKE NEWS**, and has just been named to one of the most powerful posts in American letters. Can Kevin Young make **POETRY** matter again? By Robert P. Borst



On August 25, 1955, residents of New York City woke to the sound of news boys howling about an astonishing discovery. According to *The New York Times*, a British archaeologist had discovered life on the moon. Using a giant telescope outfitted with an ingenious "radio-eyeball" mechanism, the newspaperist, Sir John Hendell, had "affirmatively settled" the question of whether the moon was inhabited.

The *Star* savored its account of Hendell's discoveries over the days. Among the newspaper's findings were "not less than thirty-eight species of desert trees," barked leopards, and beavers walking on two legs. On the fourth day, the paper reported the discovery of humanoid creatures with beetle wings and faces that were "in slight resemblance to one of the large orang-outangs." On the twelfth day, two men were shot in the back and died. One was larger than the first, "two-thirds as tall, and in every respect an improved variety." The other was more attractive still, "scarcely less lovely than the general representations of angels by the most imaginative schools of painters."

Though Sir John Hendell was a real astronomer, the *Star's* account—published without his knowledge—was, of course, fake news. What came to be known as the Great Moon Hoax was covered in, at one time, last month's *Green Willows: War of the Worlds* broadcast a century later, the story was taken for truth. It was copied by other newspapers, translated into foreign languages, and debated by learned astronomical societies. Edgar Allan Poe called it "decidedly the greatest hoax in the way of sensation—or of merely popular sensation—ever made by any similar device either in America or in Europe."

In his new book, *Book*, a cultural history of hoaxes in America, the poet Kevin Young argues that the popularity of the *Star's* story "owed much to its its catering to the Moon what many white readers believed could be found at home." With the book's discussion of white group plays among the last men, he says, "It is tempting to see the lunar hoaxes as dramatized in the way white magazines characterized racism on earth." For Young, the implication of race in the extent of what is sometimes described as America's first great hoax is no accident. As he proposes near the end of *Book*, "You could go so far as to say that the hoax racism/narrative tongue."

ONE AFTERNOON the past summer, I met Young in the lobby of the Schomburg Center for Research in Black Culture on 114th Street, which he has directed since 2016. It was a cloudless day, but enough that I was sweating under my sport coat. Young, more latently, was wearing a pink shirt rolled up to the elbows. One arm he wore an Apple Watch, on the other a leather cuff.

Like *Book*, which was longlisted for the National Book Award two months before it was published, Young has had his share of government awards. He won an award from the American Academy of Poets during his five-year year at Harvard, and the poems

he wrote to satisfy his thesis requirement were selected for publication in the National Poetry Series. Now forty-seven, he possesses a robust first reader like a passport stamped on a Grand Tour of institutional high culture, with stints at Harvard, Stanford (a Stegner Fellowship), Brown (as MFA), Emory (as poet-in-residence), and the Schomburg. He has published two collections of his own poems, edited eight volumes of others, and, with *Book*, written numerous volumes of nonfiction. Capping off that list, he has just taken over as the poetry editor of *The New Yorker*.

And yet while Young has enough poetry under his belt to suggest a man in a hurry, in person there is nothing rushed about his manner. As we headed out into the pastilled neighborhood around the Schomburg in search of a late lunch, he walked slowly, his weight on his heels, and took the time to point out local landmarks with the propriety of a tour of an old friend.

"YOUNG HOLDS A SENATORIAL AUTHORITY," SAYS JORDAN DAVIS. "IT'S A KIND OF PUBLIC-SPEAKER ROLE THAT HAS GONE UNOCCUPIED SINCE ALLEN GINSBERG DIED."

After settling onto a red banquette at a local African French bistro, Young ordered a pink champagne, two glasses of water, and a sweet fruit medley. He told me that he'd started drinking about half a bottle of Dom Pérignon every night at the White House Correspondents' Dinner, let alone a drink to the Oval Office. He traces his interest in hoaxes to a boss he worked for in college who was later implicated in a number of scam *Book* tales. Young had shoulder-length dreadlocks and a guitar that hovered his upper arm in a narrow strap before walking in a white-clothed plaza. He murmured the dreadlocks into his hairline: "It was important to have them and have them be a lock," he said—but by 2001 they'd gotten "heavy on the head" and he logged them off. (On a recent conference, he still has them in a box somewhere.)

Young is well aware that everyone from Plato on has accused poets of being purveyors of dangerous lies. "I don't get paid much," as David Shields put it. But he insists that the ban is the reality of art. "People

sometimes say hoaxes are about the blurry line between Africanism and Eurocentrism. I just don't think it's a blurry line at all," he said. Unlike hoaxes, artists provide their audience for warning: "There's a level of 'Ours upon a tower' or 'In a galaxy far, far away' that tells you I'm going to be talking you a story." When that poet or historian, or rapper and the bomb begins, "It means we've lost focus," he told me. "It's not the frustration."

Young's interest in the elements of a poem about who knew his political feeling with the help of a hoax about his predecessor, *Book* could hardly be more timely. But Young's deeper argument is that we can't escape race when we're talking about hoaxes, because race itself—for all its ineluctable and life effects—remains the most consequential force in American history. We can do better explicitly every day we use the word Caucasian to mean "white." The usage comes from a discredited, eugenically racist statistic that traced the pale and most beautiful of the world's first races to the shores of the Black Sea. But we'll fail wherever we forget that at root, as Young writes, race is nothing other than "a false thing pretending to be real."

THE RACE HOAX was helped by a corollary that preceded it in the twentieth century. As recently as 1968, Daniel Patrick Moynihan, a Senate Democratic senator, and Marjorie Glimmer, a distinguished sociologist, could write in their best-selling *Negroes: The Making of a Race* that "the key to much in the Negro world" was that "the Negro is only an American and nothing else. He has no values and culture to guard and protect." The notion of black culture in a newspaper, or best in a magazine, is a contradiction, is a contradiction, is a contradiction, is a contradiction. But the so-called "myth of the Negro past" was an old and reliable commonplace for the long use of white supremacy. (In 1895, after the death of Frederick Douglass, *The New York Times* suggested that his exceptionalism, phenomena ought to be credited to the white race, some it was likely the "white blood" from his father—"natural" to be a slave master—that provided "his superior and ignorant for assimilation," while his mother's "hardness" "crossed the world a groan.")

With that myth squarely in his sights, Arthur Schomburg, a black historian from Puerto Rico, spent the early part of the twentieth century assembling what he called "researching conferences" to show its absurdity. He collected some two thousand books, pamphlets, and art prints by black artists and poets, and in 1926 he did a national exhibition of that race to the New York Public

Library's Division of Negro Literature, History and Prints at Harlem.

When Young showed one around the Schoenberg, the center was closing the roof of a \$22 million renovation. As we walked through an exhibition on Black Power, he took a quiet pride in the Black Panther poems and the center's new video monitors. Like many poets, Young has an associative, almost hallucinatory, way among the life pain and joy that has not always served his prose well. The *New York Times* complained that *The Grey Album*, his previous nonfiction book, was "wordy, lecturing and often glib." But in conversation, his conversational facility, along with a talent for extemporaneous speech heard over twenty years of teaching at universities, projects an equanimous lack of self.

In a small room downstairs, Young and a writer and I read a poet's worth of affidavits from the James Baldwin Papers, whose untidy the Schoenberg announced earlier this year. There were toasts in red ink, drafts of Baldwin's essay on Martin Luther King Jr., and taped playbills from his work in the theater. There were also matched, heart-breaking photographs of Baldwin in Paris, where the poet went to live in 1944 with just forty dollars in his pocket.

"When Young reads the Baldwin materials, I could see that for all his enthusiasm about the Schoenberg's programming and outreach efforts, it was here, among the following typewritten and handwritten notes tucked in clear plastic sleeves, that he was truly at home. Young often talks about "the dust and the road and the quest" of life as the raw material of his poetry, and his fascination with the idiosyncratic manner by which words throw a physical path into the world was evident. Baldwin, he noted at one point, "had books that were published in many editions. To see all the ways that people got their Baldwin I think is really important."

COMPARED WITH Baldwin's early career, which he once described in these pages as a "wild process" of "fashion, ornamentation, and repetition," Young's looks like a golden road of sustained devotion. And yet just as Baldwin's exile to a cold-water guest in Paris came to seem, in retrospect, representative of the American writer at mid-century, so too does Young's long march through the institutions seem a conspiracy of our time.

He was born in 1970 to what he describes as "immigrant people": his father was an anthropologist and a former Army lieutenant; his mother was one of the first black women to earn a doctorate in chemistry from the University of Nebraska. But had

believed themselves out of Jean Crow child hood in rural Louisiana, the firm in their families to go to college. "The parents' academic training kept the family on the move until he was ten, when they settled down in Topala, Kansas. The overwhelming only child of overachieving parents, Young discovered what he calls the "secret thrill" of poetry when a summer school teacher handed a poem he wrote and disdained it to the class. He arrived at Harvard determined to write, and his accomplishments—including helping to reformat a literary magazine called *Disfigure*—even

put at Harvard, Young was proud. "People in college talk a lot about what they're producing in their various protestations ways. But he was actually already a poet when I met him as a student, not a poet."

During his junior year, Young started hanging around a Victorian house in Cambridge that housed something called the Dark Room Collective. Founded shortly after Baldwin died in 1967, the collective operated a reading series that paired emerging and established writers. The group lasted about a decade, and its effects on American poetry would come to rival those of the San Francisco Renaissance and the Black Mountain School. Two of the Dark Room's alumni, Smith and Nicholas Tzafrey, later won Pulitzer prizes, and Tzafrey was named poet laureate in 2012, as Smith would be four years later.

These houses were important—one of them black poets won the Pulitzer in the next decade before Tzafrey, another ten years later, these more houses—but the underlying shift they signified was even more consequential. Though poetry still has a real problem, it's at least a generation ahead of Hollywood in addressing it. According to Justin Dierke, a poet and editor, "The local clubby good effect that the Dark Room Collective has had is that it's made more diverse field work." Does remembering bearing about the collective in the early twenties, "Poets are mostly white," he said, and "you have a group of poets that were no supporter of each other was a great thing to see."

Young insists that "there's always been really interesting, diverse black voices talking and arguing and countering." But he acknowledges that the visibility of the Dark Room and groups like it spurred broad changes in the field. (Continued on page 90)

"I DON'T THINK
BLACK POETRY CHANGED,"
YOUNG SAYS. "MAYBE
POETRY CHANGED AND
BLACK POETS
CHANGED POETRY."

truly become fodder for campus followers. Tracy K. Smith, the current poet laureate of the United States, was a few years behind Young in college. "The legend as campus," he told me, "was that he wrote his thesis as a smooth" (When I asked Young about this, he laughed and didn't exactly deny it.)

Young's fiction editor was a would-be novelist based on the southeast as Clapp Whithead. (She's known now as Colson, but is the author of the much-lauded novel *The Underground Railroad*.) Whithead told me that as contrast with his own published work

Spot On! Coffee

By Seth Chesman



105



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Ayad AKHTAR

The Pulitzer-prize-winning playwright of *DISGRACED* and *JUNK* on debt, the meaning of **THE 1980s**, and why identity politics is a **MACGUFFIN**



● When you have money, you can do any thing. You can make a few billion dollars, do politics, and overcome your repression. What was Bill Gates but a bully and impostor passing off a second-rate product on the American public and the world, under investigation by the government before he departed the scene and disabused himself of a holy cause? You don't even have to go to jail. You can buy the jet.

The 1980s represented the time in our history when any other competing value besides money—because there have been other competing values—disappeared, and that's why I'm writing about this era (a *Junk*!). The personal free drive to make as much money as I want, to buy whatever I want, because the only standard value. And these liber-

arian ideals were embraced by both sides, but in the wake of that, everybody's left on their own.

We started to make things in order to generate debt. GM was making cars to create loans that would yield a higher return. When this abstract activity of finance began to take over reality, it's a difficult kind of transaction without representation. We are squashed at every point of contact with the larger system. For the thousand percentages of that—for your cell phone and your student debt and your ATM firm—it's never ending, this constant bleeding of the American people. There's no room to breathe. You can't actually get above water. Finance is at the heart of almost every decision being made, whether it's personal or ac-

tual, municipal or corporate. There's no other competing force in American life. There's no competing force on the global stage. Identity politics is the MacGuffin. It's the thing everybody is distracted by while the country continues to be sold out from under all of us, generation after generation. We have allowed the high priests of finance to shape our national policy and our people's lives. And from this decade we will not be rescued anytime soon.

I have \$400 in my wallet. I need to go to the bank. I have a LinkedIn Center ID that gives me a 10 percent discount at the café.

My dad made and lost a lot of money twice in his life. I think the second time he lost a lot of money was when the tech bubble popped. And he said once, "Look, I made it. I lost it. I made it again. I lost it again. I'll make it again." He is incredibly generous. His spending policy is twice the bill, usually. My mom is always worried that he is too generous, so they compensate for one another. Every night, I've had twenty years of really cool living much money in New York. I've been here twenty-two, twenty-three years, living—well, not quite dead to wealth, but not much removed from that. And now that I'm more comfortable, those habits haven't changed. They're deeply embedded in me. I think money is not—although I write about it and think about it—something that I spend a great amount of time preoccupied by in my personal life.

Money is not a hard reality. It's all relative. What seems like a lot of money to one person really isn't that much to somebody else. There are people who spend hundreds of thousands of dollars on a vacation. It's easy to say, "Well, that's expensive." But the truth is that proportionally it's really so different from what I'm doing. Money cannot buy happiness. In fact, I think money buys you a lot more grief than happiness. There have been studies that have shown that after a certain point, there is no increase in well-being. I think we project a lot of things that are not about money onto money, and I don't think any good comes of that. We live in an era of capital run where location accumulation seems to be the ideal goal. So anything less than that is not the fulfillment of the ideal—*As told to Gabrielle Charney*

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models — with an evening dinner at Chateau Marmont
in Los Angeles. Partnership with Hugo Boss.



A: Robert Pattinson, Ben Stiller, Jay Chou, and Paul Giamatti; B: Brad Pitt, George Clooney, and Matt Damon; C: David Beckham, Cristiano Ronaldo, and Lionel Messi; D: Tom Cruise, George Clooney, and Matt Damon; E: Brad Pitt, George Clooney, and Matt Damon; F: Tom Cruise, George Clooney, and Matt Damon; G: Brad Pitt, George Clooney, and Matt Damon; H: Tom Cruise, George Clooney, and Matt Damon; I: Brad Pitt, George Clooney, and Matt Damon; J: Tom Cruise, George Clooney, and Matt Damon; K: Brad Pitt, George Clooney, and Matt Damon; L: Tom Cruise, George Clooney, and Matt Damon; M: Brad Pitt, George Clooney, and Matt Damon; N: Tom Cruise, George Clooney, and Matt Damon; O: Brad Pitt, George Clooney, and Matt Damon; P: Tom Cruise, George Clooney, and Matt Damon; Q: Brad Pitt, George Clooney, and Matt Damon; R: Tom Cruise, George Clooney, and Matt Damon; S: Brad Pitt, George Clooney, and Matt Damon; T: Tom Cruise, George Clooney, and Matt Damon; U: Brad Pitt, George Clooney, and Matt Damon; V: Tom Cruise, George Clooney, and Matt Damon; W: Brad Pitt, George Clooney, and Matt Damon; X: Tom Cruise, George Clooney, and Matt Damon; Y: Brad Pitt, George Clooney, and Matt Damon; Z: Tom Cruise, George Clooney, and Matt Damon.

Esquire

GROOMING

ESQ Original Thinkers

IQ

The PHILOSOPHER CEO

Italian designer Branello Cucinelli on CHALLENGING AUTHORITY, being a kind boss, and the importance of GAZING AT THE STARS *By Grace Corriero and Adam Grant*


LA DOLCE VITA
Branello Cucinelli at home in Belluno, Italy, where he turned a family cashmere factory and a Renaissance villa into the employee-memo hall

Over the past four decades, Branello Cucinelli has built one of the world's leading fashion brands. He grew up in Italy without running shoes, gave up engineering to teach himself philosophy, and then began making cashmere sweaters. Today, he is a billionaire—and to mention one of Esquire's best-dressed men—and he donates 30 percent of his company's profits to charity.

Grace Corriero and Adam Grant: You once said that you focus on "efficiency, quality, and, hopefully, creativity." Why did you say "hopefully"? How often do you doubt your own creativity? Branello Cucinelli: When I started my business, I had no money in my pocket. I wanted to manufacture something that wouldn't go to waste—to be a guardian of overabundance. I say "hopefully" because you cannot budget for creativity. You can't be sure that

photograph: Oliver Thorburn

Oct 8, Jan 2018 Esquire 67



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will be there, whereas you can definitely watch for craftsmanship and high quality because you can watch for that. If you're a writer, for example, you can be sure that you will be creative tomorrow. It's always up to others to judge your creativity.

GG/AG: What advice do you have for promoting creativity?

BC: We need to have more time for ourselves so that we have time to raise our gaze to the heavens, to meditate, to reflect. For me, meditating, the eastern Latin is actually called it creative silence. You can take a stroll, you can think about things that is what I mean. You see, we tend to be online for little reasons. I want my workers to work a fair number of hours, and not longer than that. Because I do not want to steal the soul of anybody working for me.

We need to rediscover a fair balance in our lives. In my company, we start working at 8:00 A.M. sharp and we stop working at 5:00 P.M. It is forbidden to come around on Saturdays, Sundays, or on the evenings. In the morning, I am sure that they are all more creative. A human being can be really focused for five hours a day—not longer than that.

GG/AG: What inspired you to start your company?

BC: The great dream of my life has always been that of working to boost the moral and economic dignity of the human being. My family, we were farmers. We were working the land using an ox, not machinery.

Since we had no electricity, there was a lot of silence, quiet. But we were joyful. I led that kind of life until I was fifteen, and I still hold particularly beautiful memories of those years. Then we all moved close to the city, where my father took a job at a factory. When he would come home from work, he would always repeat, "What have I done wrong to be subject to such harsh discipline at the workplace?" I said to myself, I don't know what will happen to me or what I will do with my life, but one thing is for sure: I want to work in order to foster human and moral dignity.

GG/AG: What does dignity of work mean to you?

BC: First of all, you attach moral dignity to work. Which means that every human being, they consider their under importance, even if it is the humblest trade, they consider it important. So that is moral dignity. Work elevates the dignity of man.

Combined with that, there is economic dignity to be considered. Which means if I sell a consumer blazer, my company should have the right to fair profits. A fair profit means that every single stakeholder in the value chain should profit and every one should be remunerated—the workers, the investors, the bankers, every single link

of the chain should receive a fair reward. I wanted to manufacture goods of top-notch quality without harming anybody.

GG/AG: What is your philosophy on interaction with others?

BC: I basically spent ten years at the Intel chip, the Intel lab. One evening, students started mentioning this philosopher Immanuel Kant. So I looked him up and I started reading. It really changed my life when he stated that you should act always bearing in

mind what you want to know. I don't want to pass judgment, and I don't want to condemn. I want to know I want to converse people of my thoughts. But I try to listen to them, too, because others might want to converse me, too.

GG/AG: Sadly, many people don't have human interactions with that level of respect. How do you overcome that? Do you try to force people to be respectful? Do you try to convince people of your thoughts? Do you try to listen to them, too, because others might want to converse me, too.

BC: I have lived all my life with the idea of an Indian, I have always thought in Gandhi. They say it's essential to leave the most creative or more beautiful spaces than we're entitled. It's an obligation for young people to take part in things. To be involved in something. To be 5 percent better than yesterday.

GG/AG: The human industry focuses a great deal on money. What advice would you give to us as we progress?

BC: I believe in the other world, the Immortal, to act in a way that is to help people and power. That is something that I think we should be able to move beyond. For example, I don't need to see you every day, every when. I do not need to listen to your words every day, everywhere. Rather, if I hear from you every twenty days, once a while, you become more interesting.

Marcel Aymon, the great Roman emperor, once stated that you should think of it that way: the last day of your life, but you should plan as if you will be here forever. ■

Spot On: Coffee

By Seth Kugel



"YOUNG PEOPLE SHOULD TAKE PART IN GRACEFUL OBEISANCE. THEY SHOULD NOT PASSIVELY ACCEPT THE STATUS QUO. THEY SHOULD BE POLITE AND WELL-MANNERED, BUT OBEISANT."

—Immanuel Kant

I have lived all my life recalling the fearful eyes of my father, who was badly treated. We used to feel respect for every single human being regardless of where they come from, regardless of their position, religion, or culture.

Baruch Spinoza, in the same street in Amsterdam, said that we have not come to the world to judge, and even less to condemn, we have come to the world to know. That is

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THE 2017



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Esquire

ENCYCLOPEDIA



Page 68

OF



Page 80

BY

ERIC

SULLIVAN

ILLUSTRATIONS

BY

SIMON

AGRANOWICZ

Epic

WELL, THAT WAS A CRAZY YEAR. TO HELP GET YOUR MIND AROUND IT, ESQUIRE PRESENTS A HIGHLY IDIOSYNCRATIC, DEFINITELY NOT OBJECTIVE LOOK AT THE MOMENTS, MADMEN, AND MEGA-ACHIEVEMENTS THAT DEFINED THESE PAST TWELVE MONTHS, FROM THAT YUUUGE CROWD ON JANUARY 20 TO ... RIGHT NOW.



104

Assists

Mary, the tenth most common Atlantic hurricane name in recorded history, made landfall on Puerto Rico on September 20 and carved an estimated \$92 billion path of destruction. Mary, less than a month after the storm, 75 percent of

Free the Museum
reopened with
out electricity,
flood, acts of
terrorism have
broken through
the war zone.



THE LEADER

Carmen Valdes Cruz, mayor of San Juan, chose not to engage in a Twitter brawl with Donald Trump, despite his efforts to provoke her. Instead, she got her hands dirty alongside aid workers on the ground (and sometimes in the water).



THE CHAIR

Impact
three weeks
Spanish
Serra, D. C.
banned chef
Joak Andaleu
and his team of five hundred
volunteer sword-wielders nearly two
million live-breath, scaled mon-



THE LYNCHING

Two weeks after the rescue, **Lin Manuel Miranda** released "Almost Like Praying," featuring a variety of musicians from Puerto Rico, with the proceeds going toward relief efforts.



Ascents

CAROL
Ellyse's husband is a funny, deeply funny, Maine-tinged lawyer (Olsen has breakout performance in July's *Glee*). Top: Trust us, *Witches* is the most remarkable piece of laugh-childish, father-gone-mad-as-a-brat injury-liner silliness ever, and they were alligned in outer space. Carefully altered last promotional photo: aghast, pensive, and the world's a fire or place to revolt. Check out her recent *Shooting* episode. One-gal-mad-as-a-brat her upcoming release: *True Winger* (with The O.C.'s Q and co-starring Rosemarie DeWitt). And



ACKNOWLEDGMENTS

The past summer, rock-climber Alex Honnold scaled the towering nine-hundred-foot face of Yosemite's famed El Capitan in less than four hours. The speediest hike climb was not a record, but the way he did it was without a single rope, carabiner, or bolt.

Bad Taste

● **\$1.9 billion:** The amount earned by the top-grossing film of the year (*Avatar*), but five scores remain of *Beauty and the Beast* (Yeah, we know it is beloved)

**B** Book Deals

The Clinton: \$23 million (available for their previous books, according to *Forbes*—although Hillary's fix for her memoir act, *What Happened*, remains a mystery)

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Coincidence

On "Deadwood," the last week on April's *Damages*, Kiersey Cramer tells a story about how her name almost didn't stick when he was a boy. In fact, Decoy was nearly stolen at gunpoint by a guy named Andrew. "Top Decoy?" Tiff. He: "The stroke didn't happen until later. Top Decoy swam the hotel that first night the premier lawsuit. At the Group that action points out at the way's end. "If Anthony killed Decoy, Top Decoy could be some life. While I grew up without a father and die in a gunshot" (50) (unintentional)

● **All four** series on *Damages* were on *Deadwood* (Wed 10P). At the same time, *Damages* was on *Deadwood* (Wed 10P). It was the only show to make every "end" of 2010 but according to a survey of national publications by *The Hollywood Reporter*.

Disruption

Hollywood's world of film and television is not immune to disruption.

Minority Women Directed by a woman, *Minority Women* is a movie, *Minority Women* is a movie, *Minority Women* is a movie.

The Big Black Directed by a woman, *The Big Black* is a movie, *The Big Black* is a movie, *The Big Black* is a movie.

Black Swan Directed by a woman, *Black Swan* is a movie, *Black Swan* is a movie, *Black Swan* is a movie.

Black Swan Directed by a woman, *Black Swan* is a movie, *Black Swan* is a movie, *Black Swan* is a movie.

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Black Swan Directed by a woman, *Black Swan* is a movie, *Black Swan* is a movie, *Black Swan* is a movie.



Dizziness

Our stomachs churn just watching the good work. The latest episode of *The Mindy Project* is a comedy about a woman who is a doctor and a comedian. The show is a comedy about a woman who is a doctor and a comedian. The show is a comedy about a woman who is a doctor and a comedian.



Elevation

Every day, we get closer to living in a skyscraper. The latest episode of *The Mindy Project* is a comedy about a woman who is a doctor and a comedian. The show is a comedy about a woman who is a doctor and a comedian. The show is a comedy about a woman who is a doctor and a comedian.



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Fashion Spectacles

The runway show's quest for virulents in the Age of Instagram can easily lead from the audience to the valentines. (Should both ends of the spectrum from the Spring '17 collection.)

● Outlines

The sky-high scaffolding made a central stage during

Pack Design's show at the Palais de Tokyo in Paris was Thursday-morning, but it was an outstanding design that created the real drama.

● **Whiteboard** It began with last season's Olds Van Tasse upholding American market plans. Performers like presented the vocalists. (Playback Spring '16 show was specifically mentioned for one the effects.)

Ganja

TIME OF EPICURE DISPARITY

The slow and steady march toward legalization is a sign that our collective mind is maturing. So is Berni, in Portland and Eugene, Oregon, the most methodical planning dispensary in the country, with its hand-woven, earthy walls, and glass cases to keep the focus on the herbs. The best part is the price: The top-tier strains—Ganja Crack, Tangle Blunt, Five Dragons Desert Road—are just \$276 an ounce, the same amount you'd pay at a local shop in the neighborhood with a large lamp in the front window. (Open 4-10 p.m.)

THINK YOUR CLOSET

Given Your Closet: Discreetly, California, and Beijing, Canada, by the 100m left and the high end grew up. Aaron Gross, in Oregon, Washington, helps you do exactly as advertised, with easy-to-follow, elegantly illustrated instructions. (2017 release only)

● **Puff on the Line** Oregon's only way the highest quality of weed business in 2016, making it \$100 off an 18-ounce bag from your products, and the fresh stuff.



Headlessness

Halfway through the American service members died in Vietnam because of misguided decisions by those in power, as Ken Berni's *The Vietnam War* powerfully argued. The *Long Road Home* (coming new on National Geographic), about Black Sunday, an April 2004 battle in the streets of Baghdad that left eight soldiers dead, reminds us how little our leaders have learned.



Independent Thinkers

MY RECIPE

When it's been put out a half-hour story, John McCain took off a brain cancer diagnosis, was the nation's first to open Obamacare. The democratic thread did the talking. (See page 10.)



MAKE A BITE

When Colin Kaepernick took a knee during the national anthem in 2016 to protest police brutality, he probably didn't know he'd start an insurrection in the country's most tightly staged, managed pro-sports league. Then again, he didn't anticipate Donald Trump, who weighed in with his own pro-divisive gesture, would. No more owners have taken Trump's suggestion that they fire the kneeling players. Fifty years after *Tennis for Dummies* and *John Carlos* owned their lives in the Olympics to support of Black Power, making a knee less honest is the new way to stand up.



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Handshake

Time and again, French president Emmanuel Macron has refused to submit to Trump's short-fingered grip and flag. One showdown—meeting, in July, lasted a surprisingly twenty-eight seconds. Tense but Macron came ready to shake. He'd been warned all Trump's-style posturing before they met.

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Paradox

Two seemingly incongruous records were set in the 2011 WGLL season: for cinema (14,104, surpassing last year's number) and home runs (3,105, surpassing the record set in 2002, at the height of the steroid era). Aaron Judge ended in the contradiction: The Yankee slugger hit the most home runs by a rookie (30), but was played more conservative games with a streaker that anyone else in a single season (30,000,000). Disputed.

Payday

FOR THE FIRST TIME

Netflix has launched a project that is changing the face of comedy. It's a two-week series of episodes on Friday, two weeks later. It's the biggest comedy series in the genre (Jerry Seinfeld, Chris Rock, Steve Carell, Amy Poehler, Louis C.K., and more). And the resulting season has paid for it. More than \$100 million has been doled out to the talent, based on the few deals that have been made public. There is no price.



FOR SPREADER

● **Paul Walker** (1973-2013) brought the *Fast & Furious* franchise to a new level, as he starred in **\$1.2 billion** in movies, including *Furious 7* (2015), *Fast & Furious 6* (2013), *Fast & Furious* (2009), and *Fast & Furious 5* (2008). He also starred in *The Fast and the Furious* (2001), *The Fast and the Furious 2* (2002), and *The Fast and the Furious 3* (2003).



Personal Growth

Science has finally delivered on the promise of these personal growth of your. Plastic surgery can now add up to two inches of growth (though not length) to your member using natural fillers like Juvederm, the stuff used for plumping lips. Just ask for the "size of the best upgrade."



Quixotic Efforts

THE ASTRONAUTS OF THE DISCOVERY Channel's last season up with Virginia O'Brien, the world's first woman to fly solo, is a series of four episodes that will collectively wrap the planet in a massive 3D embrace.

THE MURDERER

● **Michael Gough** (1940-2015) was the first to bring the world's first woman to fly solo, is a series of four episodes that will collectively wrap the planet in a massive 3D embrace.



THE FIVE, THE FIVE-HEADED

● **Michael Gough** (1940-2015) was the first to bring the world's first woman to fly solo, is a series of four episodes that will collectively wrap the planet in a massive 3D embrace.



BENEDICT CUMBERBATCH

MICHAEL SHANNON

AND NICHOLAS HOULT



THE CURRENT WAR

WRITTEN BY MICHAEL MITNICK
DIRECTED BY ALFONSO GOMEZ-REJON

NOVEMBER

Two years in the MARINES, six years on GIRLS, and a film career that's seen him work with many of the best directors on the planet. Sounds like the perfect life.

But as ADAM DRIVER prepares for another turn as KYLO REN in STAR WARS: THE LAST JEDI, he tells WYATT MASON what it's taken to get where he's going.

BEHIND THE MASK

Photographs by
NORMAN JEAN ROY



CURS APPEAL
Suit by PRADA, shirt by DYER HOMME, tie by EMPORIO ARMANI
shoes by O'KEEFE.

ON

this New York storefront, Driver was looking at his phone as if Disney's marketing millstone had somehow failed in their mission to transform him into one of the most recognizable faces in the world. He had, as we'll leave, been chosen to play Kylo Ren in *Episode VIII: The Force Awakens*, and, on December 18, in *Bloodly* *V&P: The Last Job*, of the star *Wired* session. Driver had looked

as huge a part in a Hollywood movie as an actor could—the son of Wren and Lina, the nephew of Luke, and, most over, the grandson of Darth Vader, the most iconic bad guy in cinema history—a role that would change Driver's life and career and—

He looked up from his phone, saw me laughing, waved me in. Before we began to talk, I felt duty-bound to offer him a disclaimer: It's possible, to tell him that I had made it impossible for what our shared hours together were going to yield. For one thing, we didn't have time to take a wheeler to the bottom of the Maroon 5 track or even hit Equinox to whittle on our pens—wherever that would have made it seem as though we'd hung out all day—and, for another, I'd read all the press on him since his film career began, a metric ton that includes head-popper studies that claim drove his dad, Joe, or, at least, Rodney, an 8th school teacher. Ed—"He was a popular guy among his peers"—was well so pieces that mentioned as soon as he debuted on *Levi's Denim* show, *Club*, in 2012, when the world did a collective *Who A That?* I'd been struck by the unusual uniformity, even within the uniform genre of celebrity profiles, of what he was, witty and charming and humble and generous though it seems it, and I could not bear to resist it: along with, someone placed that talked about his unconventional looks and how it was the result of "his blood." Looking Man he is, given that—we are being honest here?—

KNOW WHEN
TO FOLD
DON'T
CONVEYER BELT



any reasonable person who searches Google Images for Driver and skips past the *Good Lord Those Are Some Serious Jay-Z* pictures and the *Good He Saw Dads Have a Dobby* inside pictures will swiftly arrive at the larger plot of *Wired* pictures that collectively establish Driver as our uncommonly rubine-looking dude. If my girlfriend or boyfriend looks me like, sure, the wound to my ego would suggest for all time, but it would also be an eternal badge of honor. I made a number of conclusions in this vein, all of them supporting the idea that the transaction—showing up with my opinions and requesting, in a restaurant, with a strategy, a meaningful exchange—was doomed by design.

"That," Driver said, laughing, "is the best possible I've ever heard." Driver, too, would confirm his own modest expectations. "I had this interviewer a couple weeks ago who was like, 'Tell me all the things that people ask you about as a role player and I'll try to avoid them.' I'm like, 'Okay, you're inevitably going to say something about how I look, and that's so strange, and a question about *Star Wars*.' He went on this long story, and then at the very end, he was like, 'Please just give me anything about *Star Wars*.' And it's like, *what?* Even though it'll be fine, you know, you just another fucking star that got in the world? What's a completely mediocre thing to just fill up a world with

"I didn't realize," he said, shaking his head, "how **90 PERCENT** of the job was going to be **TALKING** about the thing. And **10 PERCENT** is actually **MAKING** the thing itself."

more fucking shit that is going to be real need to something that's two sentences away—what's going to be about, you know, that I made something for something like that? Something funny that people can just digest and move on from. What the fuck is the point? What are we doing? You know? It's all such a waste. You know what this is? I know what this is. I'm going to pretend to support my heart in a picture, and do the article, and so long as you don't say anything offensive, maybe that emerges out to something or maybe it doesn't. It's not nothing to do with what it is we're actually doing"—dining on a art, he ceased, doing when he